VISIT…

# Subwaynet

Underground Systems Report

4

2006

_ All Over>[...] BGS Crew
_ Rome>The infamous ZTK Crew
_ London>Paris>USA Subways

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Subwaynet 4
Underground Systems Report



# _Intro

## The crew is still 'Up'.

One of the things we love most in writing is the crew, that from the beginning developed through groups of friends sharing common experiences. Friends work together in team in order to obtain a certain target that, in theory, should be a mix between style and visibility. A lot of things seem to have changed over the past 5 years when Subwaynet was born and has grown up with you, whether you were on these pages or you just have browsed through it. Think about how people were painting 5 years ago and you'll understand the different approach between today and the past. Think about the mass-attacks in Spain, the Nordic attitude for backjumps or the evolution of inside bombing, passing through inks and etch bath or scratches. Today all these practices are global, just like Western culture at large. Everything is within everybody's reach, no one excluded.
In this situation of general uniformity (let alone style uniformity!) one of the few things that keeps the writer's uniqueness intact is the crew. The crew is unique, it's not an exportable model, you can't find the same crews with the same mentality in different cities but, above all, it develops without any guide line, it's made up by persons. We love long-standing crews, that have been carrying on the same thread long since, challenging every one who's ready to contend the power. We love crews that base their relationship on friendship, without any kind of transfer season depending on the occasion, as for a football team. This is how a crew should be in our opinion and we are serious about that.
The crew is still 'Up'!

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Where to send > look above at addresses.

Note > Better to send one exclusive photo than sending the same 10 to 100 magazines.

## _credits & texts.

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Much love goes to all you guys supporting us with your submittions, your names are written on these cars.
Keep it up!

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Portati dietro i tuoi nemici con i giochi multiplayer senza fili.
NOKIA
Portati dietro i tuoi nemici con i giochi multiplayer
AWAY

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# Eastern Legends

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• (Wien, 2005)

# FOS Crew

• (Oslo, 2004)

Oslo is the capital city of Norway. Norway is one of the richest Countries in Europe mostly because of oil, and it has got an efficient and strong welfare system. In a nation where criminality is quite absent, doing graffiti is not seen as a minor crime act: you risk to go to jail extremely easily. That's the reason why writers are seen as criminals, just like terrorists and killers... writing is not a hobby for toys and the FOS members are not toys for sure...

Introduce yourselves...

The FOS crew (From Outer Space and at winter time Frosty Old Snowmen) consists of Kars, Give, Ogen, Geek, Xeqt, Refuse, Pow, Viking, Liquid, Garage, Panik, Enemy, Swift, Surrer, Carrot and Julenissen, in other words five members.

Describe a regular crew day...

We usually dress up in French Renaissance clothes and drink moisturizing cream while we listen to reversed music. Or I guess what any one would call a normal day with their closest friends.

You're one of the most active crews in the Scandinavian area, why did you decide to join up with the ALL guys?

ALL and FOS are two separate crews (for the record!). We often throw chunks of meat at handicaped people together and also occasionally paint a subway together.

It's well known that the Norwegian authorities are causing trainbombing crews a lot of trouble. People there seem to be really angry about graffiti. It's not unusual to read articles in which authorities tend to associate graffiti writing to drug addiction, robberies and criminal activities in general. Could you explain us the reason why?

People here are angry about graffiti because they are told and fooled into being angry about it. The authorities (especially the transit authorities) here hide every thing the public might like. It's ridiculous, the transit authorities would rather have a train not come at all than have colour full piece on it, but tags and other things people see as destructive will run for weeks. The combination of this and no publicly legal walls makes it easy for them to trick people into thinking graffiti writers just like to destroy public property. When it comes to whether writers are involved in criminal activities or drugs or not it is bull shit. Of course you'll find some one in every kind of culture that are into crime or drugs, from cops to football players, graffiti writers to lion tamers or pharmacists to rocket scientists it's all relative. You can't say that someone who's full of pills and doesn't know what he's doing who just happens to have a can of paint with him and gets arrested for bombing is a writer. He's fucking junkie (no offence to any one who may feel offended)!! But the cops use this to scare parents through media or leflets that get handed out to every 12 year old at schools in the Oslo area. To make a long story short: the hate and anger towards graffiti is built on lies and unawareness and of course the simple reason is that some people just don't like it.

Your crew is mostly known for their crew pieces, it's quite rare to see personal panels. Could you tell us why?

That has to do with the amount of time we have on the back jumps and that we usually corporate on one piece. Plus we all suffer from extreme concentration and reading disorders so if it gets to be to many letters we're fucked!

Talking about style, where do your pieces and idea of writing come from? Did you have some mentors? In your opinion, which factors make a panel really stylish and effective?

The Renaissance plays a big role in our style, but apart from that we mostly stick to the traditional simple Norwegian and Scandinavian styles that we grew up with.

You are in a station, waiting for your train and all of a sudden there comes a freshly painted panel from another crew. What's your reaction?

It never really happens, but when it does I guess the reaction is: "It's rolling. You lucky bastards!!" and "Why the fuck isn't it inspired by the Renaissance?"

What makes you decide to paint a subway instead of a commuter train?

We paint commuter trains too, but it's a six hour adventure with cross country skies, a Saint Bernard equipped with a barrel of whisky around its neck and rifles to protect us from polar bears and elk just to get to the nearest yard. The subways are more fun to paint and they are also within the city limits. Plus (the standard expression) graff belongs on the subway!

Are beefs a component of every busy graff city scene? Did you ever have any?

No, we never really had any.

What does graffiti writing stand for to you?

For us it's a way of recapturing the essence of the Renaissance, but it's also about having a good time.

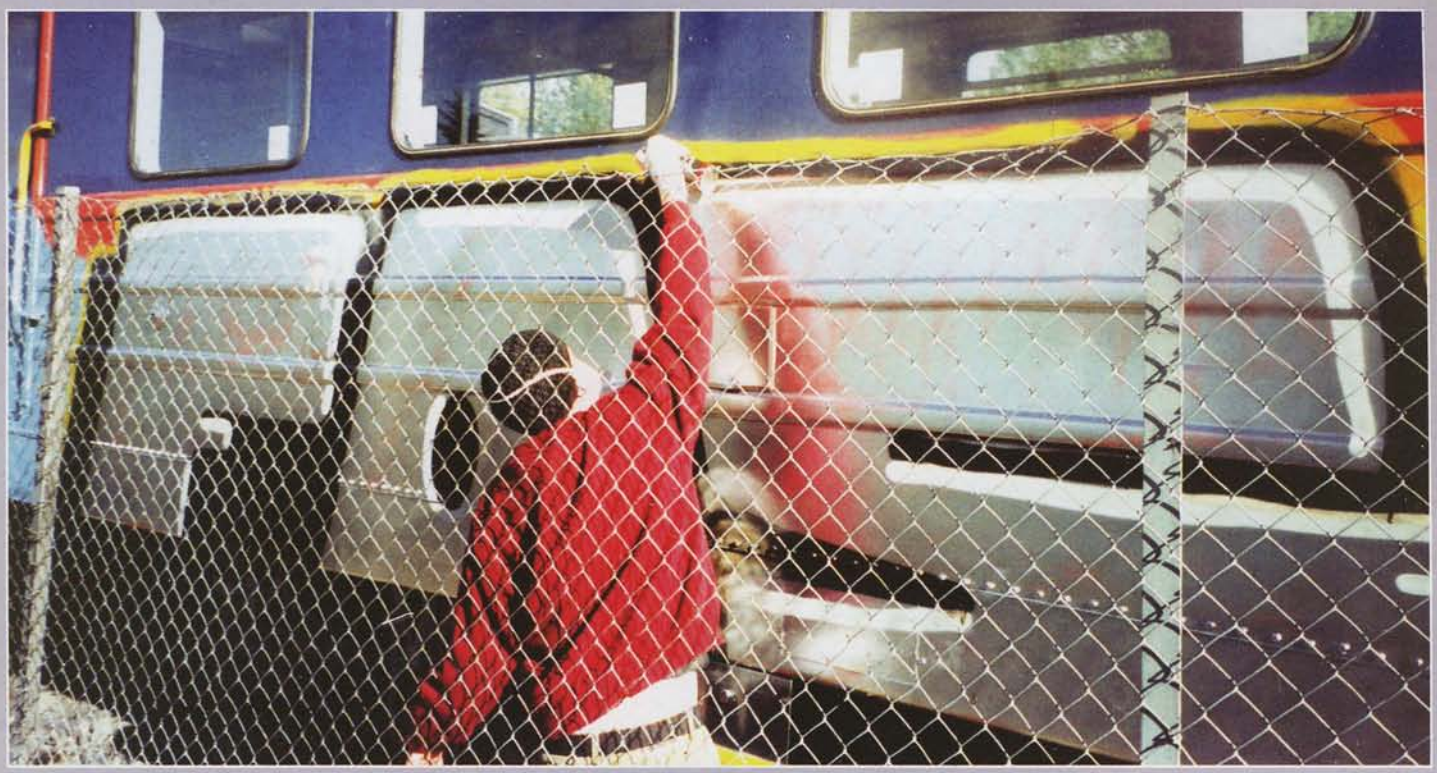
Stop me if I'm wrong but backjumps attitude in the Scandinavian area seems to be the most effective way to see panels running on the subway line, also due to the strong buffing methods and the security systems adopted by authorities. What is your idea of the perfect backjump?

Actually we like it here, but we could do without the fence.

Do you prefer to paint in your area or do the inter rail travels attract you more?

None of us have been on inter rail yet, but we have done some travelling. It's always fun to come to new places, see new yards and paint trains you have seen pictures of and have always wanted to paint. We hope to travel more in the near future and get to paint trains in every city we set our feet in.

-FOS coming soon to jail near you!-



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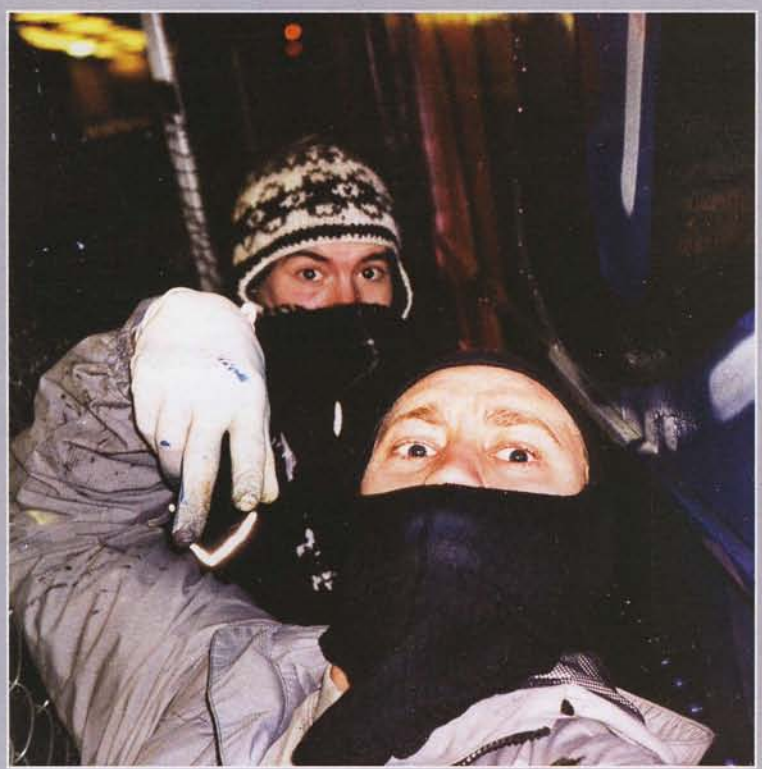
• (Oslo, 2002)



• (Oslo, 2003)

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• (Stockholm, 2001)

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• (Oslo, 2003)

*alien espectros, colori trasparenti*

*dal 2003*

*soul red*

*atmosphere blue*

*shadow black*

*ethereal yellow*

*air white*

semaw0$rubbAD 2006

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• (Wien, 2005)

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The [...] BGS crew was one of the most active crews in 2005. it's made of 5 guys from different nations, who live in different cities but strongly linked together so that they meet more frequently than you would expect. The result of their meetings can be seen on these pages, together with some solo actions. In the interview you will discover something more about them in addition to their skill as it appears in their productions.

New crew, but known names. What's behind the idea of making this new crew?

McKoy: The crews are not really new, both gangs have been going for years. We met a couple of years ago and found out that we all are just the coolest guys ever so we decided to join forces.
Ebony: McKoy started it in 90 something. I signed up in the summer of 98.
Tokyo: [...] is a bit younger. It was born in 2002... I did it with Shot. As we were good friends with McKoy and Ebony, we just decided to do something together. [...]BGS was born in 2005. It's just a friendship alliance.
Shot: It's like the Real Madrid. The marketing manager tries to buy all the best cats around to get more fame.
Hawaii: I don't know... I paid them to be part of it.

A sentence to tell the sense of subway writing in graffiti world.

McKoy: Original, ultimate fun, dope tunnel atmosphere, free blowjobs.
Ebony: Everything else just seems boring.
Tokyo: Having every system is the ultimate challenge.
Shot: Isn't it the latest fashion in the biz?

If Bush ever said that he loves graffiti, how would you reply?

McKoy: May your ears turn into arseholes and shit all over your shoulders.
Ebony: With the back of my hand.

One European nation which has got style and one not.

McKoy: Every country's got its crazy stylers and wack mothers. I prefer to judge a country by its girls and beer breweries.
Ebony: I'm not going to diss an entire nation. If you're talking fresh style, Sweden is a definate frontrunner.
Tokyo: As McKoy said, every country has both good and bad writers... But I think Switzerland has got the worst ones... There are a few Swiss crews that I just hate, they have no style and are so stupid... I hope they will recognize themselves.
Shot: They have a cool style in Bangladesh.

"That time... they were so close to catching me, but..."

McKoy: ... David Copperfield made me disappear right in front of their eyes.
Tokyo: ... Shot was there.
Shot: ... Tokyo was there.
Hawaii: ... they caught me.

"Wholecars make the difference between kids and men" (taken from Sabotage book, en). what about e2e?

Shot: In e2es we trust, especially when Tokyo is taking care of the join-up.
McKoy: Concept e2es are just as nice but I'd rather go for a decent panel than a fucked up wholie or e2e.
Tokyo: So maybe I'm a kid but I think I don't really like wholecars... I'm sick to see all these shitty wholecars in magazines or on the net. Most of the time, I don't like the result... I really prefer to see a nice panel or a cool e2e than a horrible wc. On a photo, I want to see the model I painted, so first I want to do normal panels.
Ebony: It's nice to do a matching scheme e2e from time to time, but it's not everything. Most of the e2e's I've done aren't something we've discussed before starting. They just happened.

It's 8 am, waiting for the panel running. No sleep of course, what passes through your mind?

McKoy: Hurry up!
Ebony: This beer is getting warm.
Shot: [...]

Why doesn't street art work on trains?

McKoy: Who said it doesn't?
Ebony: Because then it'd be called something else.

How many cameras of those you've seen in different places, you're sure they weren't working?
McKoy: Not a single one. Every time the local hookup tells me that the camera ain't working I think "yeah yeah, sure love..."

Shot: Once I decided not to paint, to make a nice footage of my friends... I didn't push the rec button.
Ebony: These days not many. Unless I see cut wires I just assume they are working. Before all this terrorist shit started I'd paint one hour in front of a camera and just keep my fingers crossed. Sometimes it works and sometimes it doesn't, that's the chance you take.

Does your girlfriend love your art? and what about your friends invading your house in summer?

Ebony: She doesn't totally understand, and I gave up trying to explain it long ago. I've had guests every week this summer, it provokes a few arguments but what can you do?
McKoy: I don't let any one into my house, they all have to crash outside the front door. My wife likes some of the stuff, especially when I go for hot pink or light blue fills.
Shot: Nobody comes to my place even though each time I meet a new guy I do my best to make him visit me... I love my girlfriend.

The most loved subway in the world is...

Ebony: Don't know why but it's probaby Praha.
McKoy: NYC baby!
Hawaii: Köln city baby!
Tokyo: Mexico Ciudad.
Shot: Built before 1990, unaerodynamic shape, three or four doors a car, faded colours, third rail powered.

One reason to quit and one to keep on bombing...

Hawaii: I already quit.
Ebony: When it becomes boring. You only live once.

• (Budapest, 2005)

• (Paris, 2005)

• (Hamburg, 2005)

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Internet has spread the graffiti message thru the web... sometimes with good results but most of the times in the worst way, helping out authorities in finding out who's doing what, also thanks to kids who love to talk hot in the chats. What's your idea on this media generally?

Shot Through internet I keep in touch with what Ebony is doing... ahahah!
Ebony I try to steer clear of bullshit forums, 15 toys suggesting I should do my bubbles bigger really doesn't concern me. It's when I hear of some cockhead posting hot or personal shit about me, that's hard to ignore. Just recently, one toy decided to broadcast when and which layup you could find me, my nationality etc etc... Doesn't matter how funny you think you are, you're a fucking snitch. The people creating these forums deserve a backhand as much as the idiots posting on them. If you're going to run a forum then fucking moderate it.
McKoy All the forums are full of toys talking crap about stuff they don't know nothing about. They all should have their fingers cut off and their tongues ripped out!
Tokyo I just really hate people that take photos of panels that are not their own and put them on the net... If people want to have their own stuff online, it's their business, but personally I don't like it.

• (Paris, 2005)

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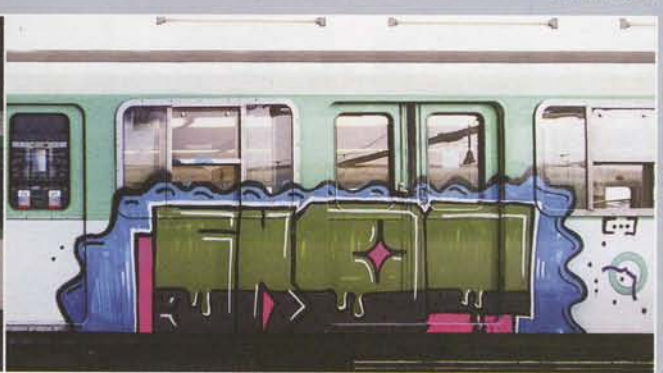

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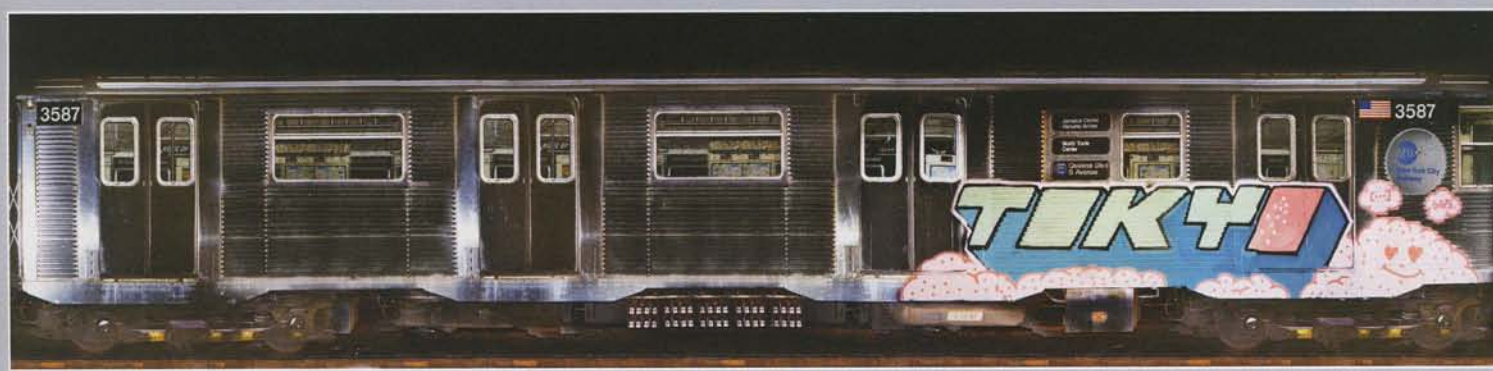


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# Buffers' Hell

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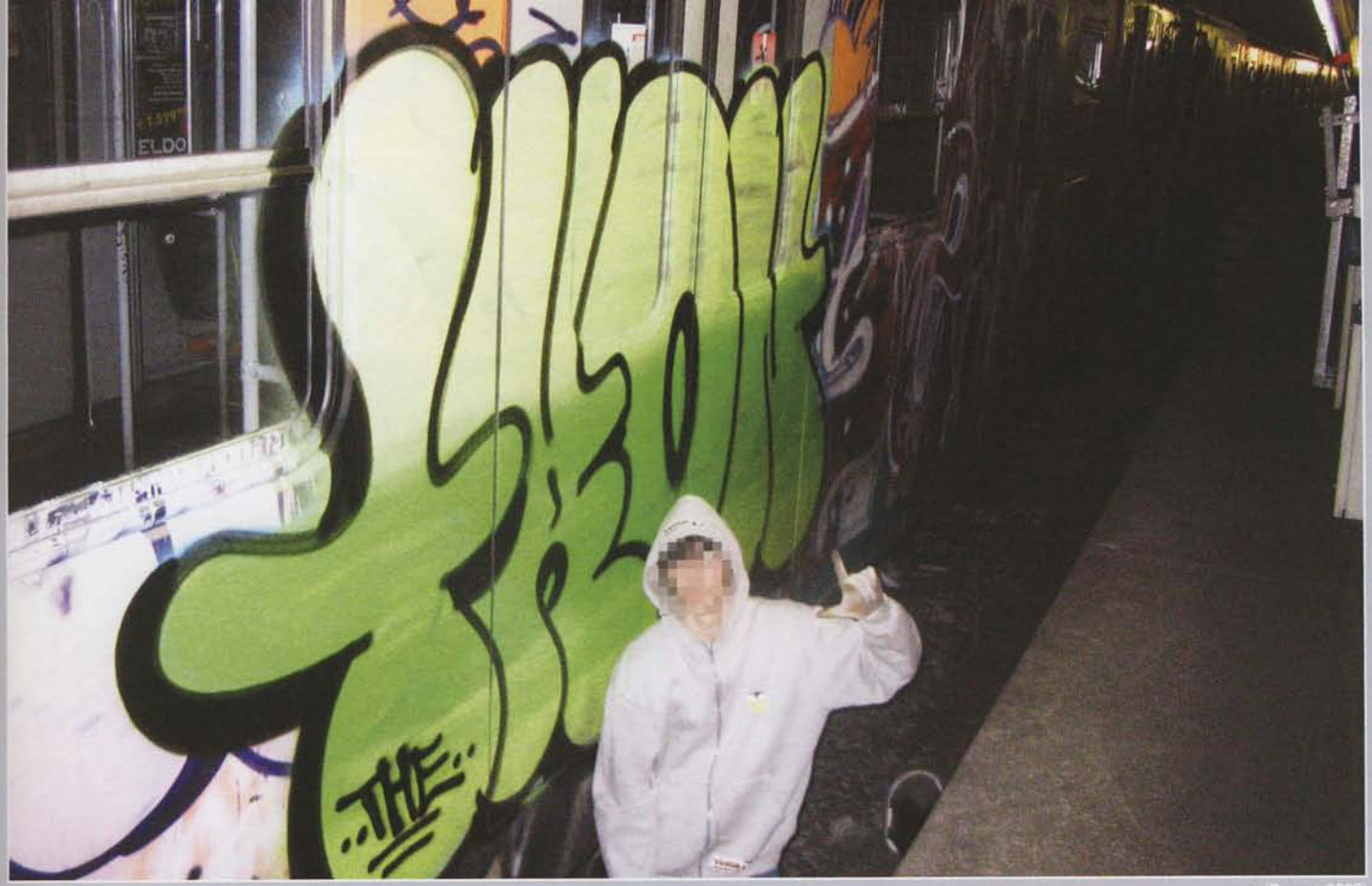

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# ZTK Crew

• ZTK Crew (Lido line, 1999)

Talking about ZTK crew means talking about a really important piece of history in the writing scene of Rome: not an ordinary crew. Over the last 10 years they have bombed so much that they are not comparable to anyone for presence and longevity on the Rome subway lines. In our last Subwaynet issue we introduced the Rome of the old school with a couple of pages with photos from different crews and we described how things have evolved over the years from our perspective. Jon from ZTK saw those pages but he didn't feel comfortable with our view and so he contacted us in order clarify us his own point of view. This is how this special was born.

Jon: Around the mid of the '90s the most disruptive crew in Rome was born: ZTK. The subway was already being painted by others such as TRV and MT2 and a few other persons. From '92 a period had started the writers labelled the "vandals riot". We kept what we had learnt from our teachers TRV and MT2 and we developed it to another level, painting not only the whole subway system in Rome but also the other urban lines, buses, trams and streets. We designed new attack and defence strategies in a military style: thanks to that we survived and kept the "vandals riot" concept over its first meaning. In depots we have been risking our own life for 10 years, no jokes. Security shot us something around 50 times. Joe TRV was hit in his shoulder in '96 in Magliana. Freedom of expression hasn't got any limit and probably the only way to stop us is to kill us... if you can. What we lived in Rome is something different from everywhere. Living so much time in a bombed system makes you know the most important thing is to let your name run. Subway cars get old, fade, get dirty... it's not important how clean you paint if you don't paint just for a photo. The most important thing is that your name can be read on a moving train. The most important thing is that your name survives on trains. Writing in Rome is more wilder and rougher, spontaneous. I often hear that the Rome style is a copy of the NY style in the '70s and '80s but my opinion is that you can feel the same spirit of painting. The reason maybe is that Rome and New York are the only two cities with a subway so bombed and for so many years and with such intensity. Honestly I've only taken a look at names running in my city. I don't like to open a magazine and be influenced by a far away style, it's not what I'm living in my own city, around me. I don't care about graffiti outside Rome, they don't influence me, they don't interest me, they are not a part of me, of my own city. Graffiti are a sort of urban scene design. I think graffiti are dead outside Rome, trains are buffed and your name will not live anymore and the only thing alive will be memory, photos. Millions of magazines, books, videos... in Europe graffiti evolution is based on memories of graffiti, not with graffiti. It's a different situation and it's pretty hard to explain. The graffiti development in Rome is a particular situation and just a few people can understand that. But take a look at subway cars: we are at the end of 2005 and everything is still painted. It's not easy to keep a dream alive.

• JON (A line, 2001)

• ONE / CHICO (Lido line)

• ONE / TUFF (B line, 1997)

• ROY / GAST / NICO / JON (Lido line, 1998)

• Whole car by MEN, SYLA, JON, Lido line 1999 (below).
This wholecar is one of a series of three or four end to ends with the background over windows painted by me, Men and Syla from PAC in a period of a couple of weeks on Ostia Lido trains in '99. We would fill the end to ends and then climb on the step at the bottom of the car, and while with a hand we were holding ourselves on the metal window frames with the other we would use. The difficult part was to fill over the doors, you had to put your fingers in the cracks or above the door. It was the hardest way for doing a whole car but it was safer than going on the platform. That night Gel and Chico were there, too: they did a silver whole car on the next car. That car was crossed some months later.

• JON / MILK (Lido line, 2000)

• MEN / SYLA / JON (Lido line, 1999)

• GAST / JOY (B line, 2000)

• Whole car by JON. Lido line 1999 (right).

This is my first one man wholecar. At the same time it's the front car of the first wholetrain on the subway in Rome. Painted in '96 some hundreds meters away from the Magliana station, in the middle of two trains. The train was: Joneeno (ZTK), Aser (TRV), Chico (ZTK), One (ZTK), Tuff 21 Power (TRV) and at the end Pane Lola (TRV). All the cars had already been painted by TRV and MT2. Below my wholecar there was an end to end by Heko, Stand and Bas. I've done that with their green light. That train ran for two days with painted windows. Never seen anything like that before. With my crew we were down on doing the first wholetrain on A line at new year's eve 1996-97. On the night of the 31st I met Gor and we did just two wholecars at Anagnina yard. While we were painting PAC arrived, in 4 or 5 they did this first line A wholetrain, just in front of me! Respect. Just crossed the fence we were pursued by 20 nazis that would have literally killed us. But it's not so easy to kill a ZTK guy. We ran away and we went to celebrate. Because of that missing wholetrain we decided to do the first on the B line. The first night we ran away before starting. On the second night we did our secret dream in the Magliana depot, guards pursued us five or six times, and every time we were so crazy to go inside again. Finally we finished it while the whole depot was waking up. At the end guards, drivers and workers were all together pursuing us from everywhere. That train has never run with painted windows and after a week they disassembled it putting cars to different trains. For the A line wholetrain we waited until 2001, when we did a silver one and a coloured one, at two different times, under the Anagnina tunnel.

This is the same car Joneeno ZTK, 1996. Below the background you can see a "Ch" throw up made by Chico over the sentence and some other ZTK tags from a previous crossing in the 1997.

• PIM / JON (Lido line, 1999)

• Throwies by JON and CHICO. Lido line 1999 (left).

Over the last 11 years spent with my crew we did hundreds (or maybe thousands) cars, around 1997-98 subway trains were so full of names that one name wasn't enough. Who could care about a piece on a train with wholecars, top to bottoms, pieces over pieces, throw ups over pieces...? It became necessary to bomb every train, every car, on both sides, with hundreds of throw ups and tags. There were periods when doing a coloured car was useless. They usually disappeared soon. We went around depots as free dogs, as seized by the devil looking for cars to rock with tags and throwies. Lots of spray paints stolen from unversed writers met between trains! In '99 there was the heat of bombing on every subway line. If you crossed us just a throw up or a tag all your stuff was erased in that line. We were hunting all across the depot covering cars that had names on we did not want to be seen! How many times I've painted the B line in the morning, in the afternoon the A line and in the night Ostia trains. No way, my crew was untouchable. We were on every line, on every train, on every car, no bullshit: who was there has seen that. Was there any ZTK piece under three layers? It was back our train. We have crossed our own stuff 4 years old with fresh colours. We were often around looking for a car because our pieces were everywhere and we have often painted in the security guards' hands. We would run, they would shoot, we would wait one hour and back again. Nobody could ever stop us, we predominated with strength on the whole city and in 2005 we are still going on with volley of stones in our depots!

• PANE TRV / JON (Lido line, 1998)

• SYLA / JON / LASH (A line, 2003)

• Whole car by PIM and JON. Lido line 2000 (above). Notice the nuclear explosion made by Men, Syla and Jon on the crossed background. I've painted the Pim and the Jon, Pim did all the other stuff. We've spent something like 5 hours to do that. Guards were around and we had to hide several times. After three or four times a guard noticed the fresh paint, hid and caught us while we were doing the outline and shot some bullets! He remained in front of our car for one hour and a half until the station was opened and passengers began to enter. The train engine was running with the driver on it. It was 6 o'clock in the morning and we finally finished outline and white and the train left away in front of us.

• PIM (B line, 2000)

• JON (B line, 1999)

• GOR (B line, 1996)

• GAST (A line, 1997)

• Double end to end by JON, Lido line 1999 (left). Painted in Colombo, terminal of the Ostia line, really closed to the sea, a place where during the night you can find as many as five trains. That night there was Syla from PAC, too: he painted a coloured end2end all alone on the first car. I arrived there in front of the train with two silvers and two blacks with the idea of doing an end2end alone but soon noticed that on the other car there was another end2end made by someone else and I just erased its outline and did my own over. On the next car there was another end2end made by three different writers and I did the same thing. Without much stress I did two blockbuster cars that have been running for something like one year.

• This is still the same Joneeno car, you can see the sentence "ZTK fuck you all". The wild bombing is still visible. Sila took that car with some throw ups top to bottom.

• (Wien, 2005)

• (Stockholm, 2005)

• (Amsterdam, 2005)

• (Barcelona, 2005)

• (London, 2005)

• (Berlin, 2005)

• (Wien, 2004)

• (Rio De Janeiro, 2005)

• (Wien, 2005)

• (Amsterdam, 2005)

• (Madrid, 2005)

• (New York, 2005)

• (London, 2005)

• (Lisbon, 2005)

# USA Subways

• (Boston, 2005)

• (Boston, 2005)

• (Boston, 2005)

• (New York, 2005)

• (Chicago, 2005)

• (Chicago, 2003)

• (Vancouver, 2003)

• (Vancouver, 2003)

• (Chicago, 2005)

• (New York, 2005)

• (New York, 2005)

• (Chicago, 2005)

• (Chicago, 2003)

• (Chicago, 2002)

• (Wien, 2005)

• (Lisbon, 2005)

• (Amsterdam, 2005)

• (Wien, 2005)

• (Berlin, 2004)

• (Stockholm, 2005)

• (Brisbane, 2005)

• (Cologne, 2005)

• (Amsterdam, 2005)

• (Oslo, 2005)

• (Rotterdam, 2005)

• (Oslo, 2005)

• (London, 2005)

• (Rotterdam, 2004)

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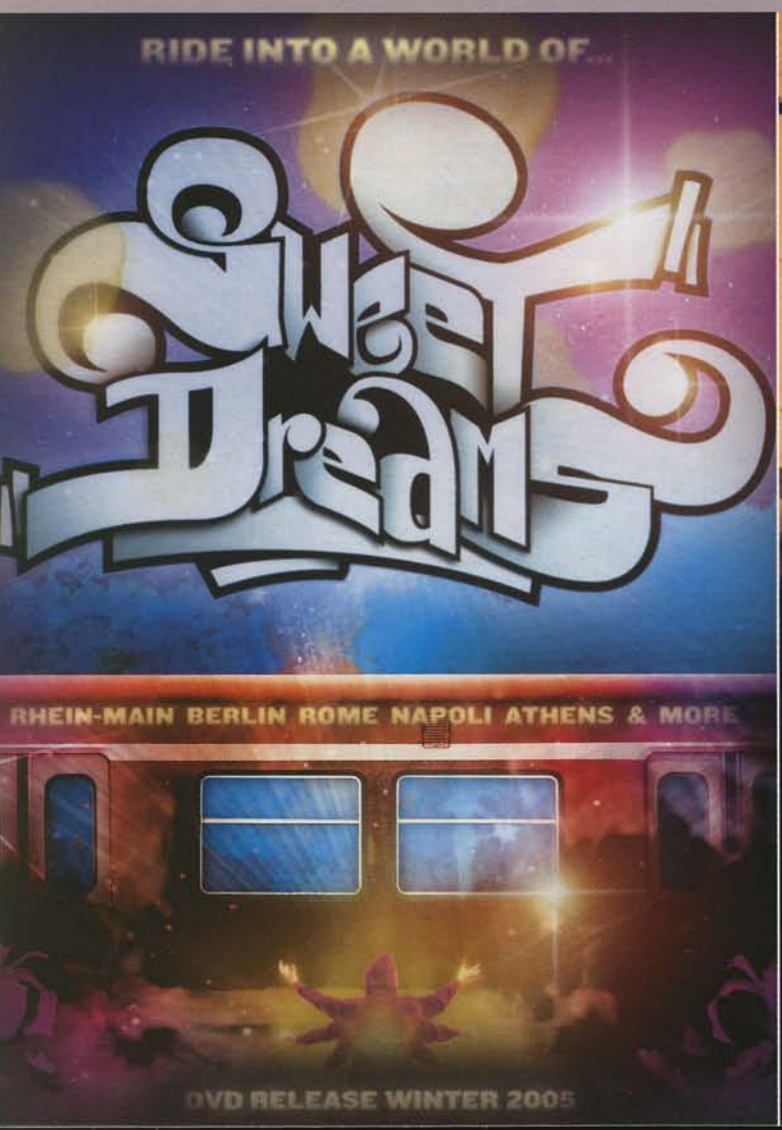


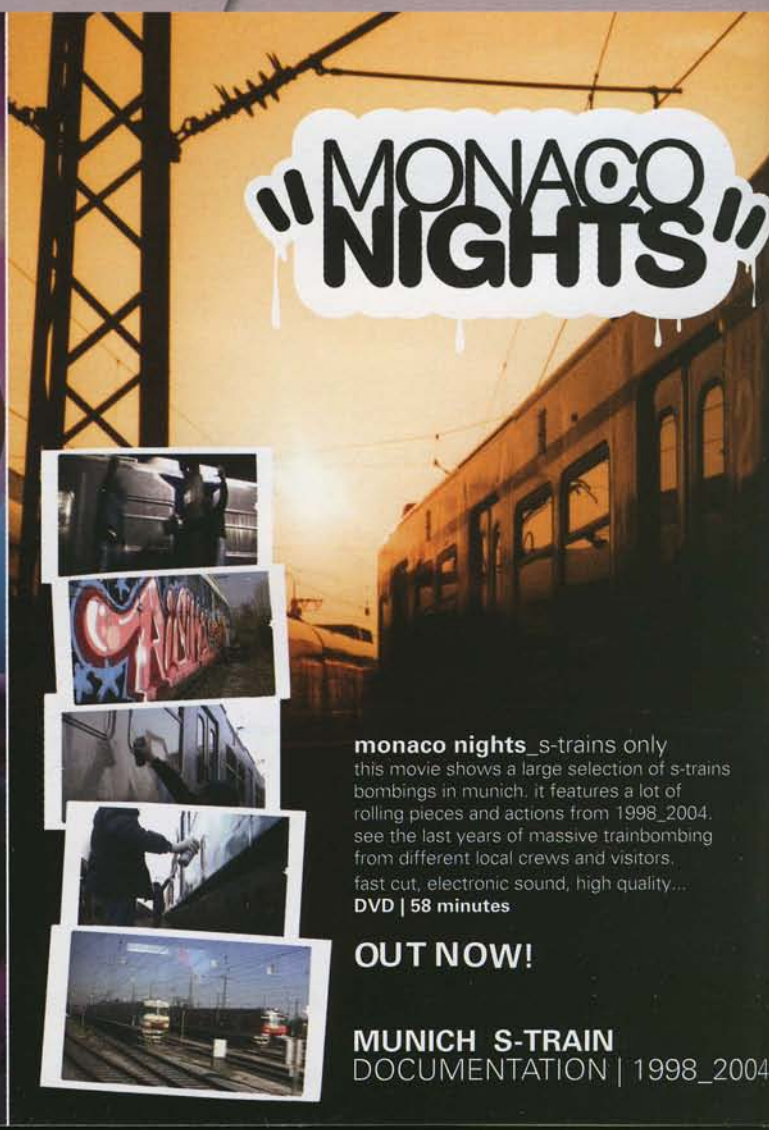
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